1 Chron. xvi. 4, 5, 6.

And he appointed certain of the Levites, to miniſter before the Ark of the Lord, and to record, and to thank and praiſe the Lord God of Iſrael.

Aſaph *the Chief; and next to him* Zechariah, Jeiel, *and* Shemiramoth, *and* Jehiel, *and* Mattithiah, *and* Eliab, *and* Benaiah, *and* Obed-edom: *and* Jeiel *with pſalteries and harps: but* Aſaph *made a ſound with cymbals.*

Benaiah *alſo and* Jahaziel *the Prieſts with trumpets continually before the Ark of the Covenant of God.*

DAVID was now ſeated on the throne of *Iſrael:* and as it is ever the chiefeſt of Kingly duties, to ſettle the affairs of Religion and the ſervice of God before their own; ſo he made it the firſt act of his reign

to provide for the ſecurity and honour of the Ark of God; which had been taken captive by the *Philiſtines* and remained at *Kirjath jearim*. To which end he called all *Iſrael* together, and by their concurrent vote and univerſal attendance brings it up with a national rejoycing, the King with his Elders and Captains *playing before it with all their might*; and he placed it in a Tabernacle he had prepared for its reception in his own City, on mount *Sion*, making a great feaſt for all *Iſrael*.

But *David*'s heart not content with this occaſional teſtimony of his zeal for the Ark of the Lord, by reſtoring it to a reſting place and its appointed Service, did as an addition and ornament to that inſtitute and eſtabliſh a CHOIR, compoſed of the Levites chiefly, who together with ſome of the Prieſts ſhould with inſtruments of muſick miniſter before it in their courſes, or as there expreſſed, *as every days work required*. Thus whilſt *Zadock* the prieſt and his brethren the prieſts offered according to their courſes continually morning and evening, he joyn'd with them *Heman* and *Jeduthun*, and *the reſt that were choſen, who were expreſſed by name*, and enrolled upon the Choral eſtabliſhment, *to give thanks to the*

℣. 37.

℣. 39, &c.

the Lord, and that with trumpets, and cymbals, with pſalteries and harps, and in general, as the Text comprehends them, with the *muſical inſtruments of God*. And the Service, being thus enlarged and adorned, was the better fitted for a larger and more glorious Sanctuary; and therefore from the Tabernacle it was ſoon after received into the Temple; and there continued, till removed by their captivity in *Babylon*, when all the ſongs of *Sion* were turn'd into lamentation.

Like was the fate and condition of the Chriſtian Church, which during the perſecution of Heathen Princes, was compelled to dwell in obſcurity and to remain as *within curtains*, and to be content with the daily ſacrifice, if it could be daily, of morning and evening. But when the Heathen Princes becoming Chriſtian, took it into their hearts, like *David*, to build magnificent houſes to the name of the Lord, with thoſe houſes they enlarged and beautify'd the Chriſtian worſhip by the addition and erection of Choirs. They likewiſe, to adorn the daily miniſtration of the Prieſthood, did as 'tis recorded of King *David* by the Son of *Sirach*, *ſet ſingers alſo before the altar, that by their voices might make*

Ecclus. 47. 9. *ſweet melody, and daily ſing praiſes in their ſongs.*

As the time will not allow, ſo neither does the ſubject require me, to ſpeak of theſe things particularly by an hiſtorical enumeration: but rather to conſider what was the ſubject matter and daily employment of this Choral Inſtitution. It was *to record, and to thank and to praiſe the Lord God of* Iſrael: to record his wondrous works, to thank him for the goodneſs, and to praiſe him for the greatneſs, of all the wonders he hath done and ſtill doth for the children of men, as diſplayed in the three great ſcenes of Creation, Providence, and Redemption. Theſe are recited in that original Pſalm, which *David* now delivered into the hand of *Aſaph* and his brethren, his new erected Choir, to thank the Lord, as 'tis recorded in this Chapter.

In diſcourſing upon this ſubject and preſent occaſion I ſhall endeavour,

I. To ſhew the excellency of this work, of praiſe and thankſgiving, in compariſon of, tho' not excluſion of the other neceſſary offices, of prayers, ſupplications and interceſſions: and therefore that 'tis meet and right, that they ſhould make up, as they gene-

generally have, the greateſt proportion of the publick worſhip.

II. I ſhall ſhew the lawfulneſs and uſefulneſs of Muſick in Churches, in promoting this moſt bleſſed work of Praiſe and Thankſgiving.

III. I ſhall endeavour to explain and juſtify the particular uſages of our Cathedral worſhip, or Choir-ſervice, not only of ſinging the hymns and pſalms with the Organ and inſtruments of Muſick, but alſo of ſinging (according to the manner which is term'd *Chaunting)* the Prayers, Litany, Commandments, and the other parts of the Liturgy.

Laſtly I ſhall beg leave to make ſome reflexions and exhortations ſuitable to the ſubject and preſent Auditory.

I. Let us conſider the excellency of Praiſe and Thankſgiving, above and before, tho' not excluſive of Prayers, Supplications, and Interceſſions. Theſe are we know and profeſs all neceſſary offices, and ought to be found in all Chriſtian Liturgies, being commanded by the Apoſtle; but then each, as he commands alſo, muſt be joyn'd with Thankſgiving.

This excellency will appear by viewing the difference of their ſubjects; for moſt

different they are. The themes of Praiſe are either the perfections of the Divine Attributes, or of the Divine operations, which are but the diſplay and exerciſe of thoſe Attributes, manifeſted in the works of God. But what are the ſubjects of our Prayers and Supplications? Are they not our infirmities and wants; or what is worſe, our manifold ſins and wickedneſs? And what are the contents of our Confeſſions, but to bewail and ſupplicate for mercy to forgive all thoſe ſins? And what of our Collects, but to pray for grace to ſupply our wants, to heal all our infirmities? Confeſſion of ſin and ſupplication for mercy, are the moſt ungrateful work, to which we ſinners ſhould be never brought but by direct neceſſity, never drawn but by the chains of fear raiſed by the belief of everlaſting damnation. The Catalogue of our tranſgreſſions drawn up for confeſſion muſt at all times be long and black, muſt cauſe the eyes to turn away, and the tongue to be dumb with confuſion. Every true penitent, like the Publican, when he goes up into the temple to pray, is unwilling or rather unable *ſo much as to lift up his eyes unto heaven:* And after our general Confeſſion, which is ſuppoſed in a manner to ſtrike all fleſh dumb, do we not pray, O Lord open thou our Lips?

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But now the catalogue of the divine Attributes or operations has a very different aſpect and effect. This preſents to our view the moſt glorious and grateful ſcene; it fills the mind with the largeſt and brighteſt ideas; awakens and ſummons up the paſſions, of admiration, reverence, joy and love, which all with united force are ready to break out into praiſe. Theſe themes can never tire, becauſe they are inexhauſtible, and therefore new: for whether we contemplate the nature of God, who can ſet forth the majeſty of his glory? or of his works, *who can rehearſe the noble acts of the Lord?* And therefore in either reſpect, who can *ſhew forth all his praiſe?* I confeſs, that our frailties and ſins, the ſubject of our prayers, are alſo an inexhauſtible ſubject, and for that reaſon the more uncomfortable and dejecting: but yet praiſe can furniſh itſelf with materials from the infinity of our ſins. And that repeated Cloſe to every verſe in *Pſalm* 136 might be ſubjoined to all hymns, as by *David*'s appointment it was repeated by the Jewiſh Choir; who ſet *Aſaph* and his brethren to give thanks to the Lord: *for his mercy endureth for ever.* Such, ſo great is the difference of theſe ſubjects, of praiſe and thankſgiving, and of prayer and ſupplication. For which cauſe in the Collection of Pſalms, the ℣. 41.

number

number of the Penitential is but ſmall, interſperſed, and as it were ſwallowed up in the multitude and majority of the Pſalms of praiſe; upon which diſproportion it takes that ancient title in *Hebrew*, " the book of Praiſes ".

I have not time to exemplify to you, how that the worſhip of the Church Triumphant is wholly made up of hymns, thoſe ſongs of praiſe of what they enjoy, and of thankſgiving for what is paſs'd, without any mixture and allay of ſupplications. For why ? their wants and wickedneſs, which are the ſubjects of them, are ceaſed: all the evils, which fill the Litanies of the Church-Militant, are paſſed away. And they that are redeemed from them, have nothing to do in heaven but to ſing praiſes to their Redeemer; which they do before the throne, as we read, *reſting not day nor night*. Perpetual Halleluiahs are repreſented to be the employment of the heavenly Choir: theſe are the chief ingredients, interwoven thro' every ſong, which they ſing unto the Lamb, and which employ their golden harps, wherewith they are ſaid to play before the throne. So that we may meaſure the excellency of praiſe above prayers and ſupplications with the ſame argument, as St. *Paul* doth the excellency of charity above faith and hope, not only from its properties, but from

its duration, becauſe *it never faileth.* Praiſe ceaſeth not with this ſtate of mortality like the other, but will accompany the Saints into heaven even as charity will; praiſe being, if we may ſo ſpeak, the religion of the Saints above, as charity their work or employment; who ſhall, and who can be conceived to have nothing, to exerciſe either their devotion or communion, but the praiſes of God and the love of one another.

Upon this account the Chriſtian Church, even tho' Militant here on earth, hath in all ages made the greateſt part of her public worſhip to conſiſt of praiſes. Pſalms, Hymns, and Doxologies, all being ſongs of praiſe, fill up the Liturgies of the ancient Church, as far as can be judg'd from the remains and ruins of them. And if we look into the worſhip of our own Church, wherein Biſhop *Beveridge* * affirms, we may behold all the practices of the Catholic Church as in a mirror, we ſhall find

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* Ser. 4. Vol. 1. Fol. *But how ſhall we know what the Catholick Church hath always done in this caſe? muſt we read over the Councils, conſult the Fathers, and ſearch the records of the Church in all ages? no; we need not give ourſelves the trouble: for whatſoever means of grace and ſalvation hath been uſed by the Catholick Church in all ages, the ſame, and none elſe, are to this day uſed by our own. Inſomuch that if we do but caſt our eye upon the Church we live in, we may in that, as in a mirrour, behold the conſtant practice of the Univerſal Church, in all things neceſſary to men's ſalvation.*

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our Public Service to conſiſt principally of the materials of praiſe and thankſgiving. For after the Confeſſion and Abſolution how doth our Church enter upon the work of praiſe? thus addreſſing her ſelf, **O Lord open thou our lips, and our mouth ſhall ſhew forth thy praiſe:** and then actually breaking forth into praiſe in the Doxology, **Glory be to the Father,** &c. Then after the *Invitatory* Pſalm, **O come let us ſing unto the Lord,** &c. which is therefore call'd the *Invitatory*, becauſe it invites, exhorts and calls us on to this bleſſed work, it begins the portion of Pſalms appointed for the day: which portion, if duly meaſured, will be found to equal the reſt of the Service either of morning or evening, if we except the Leſſons; which tho' a portion of the Service, are not part of our worſhip, being inſerted not as matter of adoration, but of inſtruction. Much more then, if to the portion of Pſalms we add the two Hymns, which are appointed to follow the two Leſſons reſpectively. And we may obſerve, that all the Creeds, which then follow, are appointed to be "ſung as well as ſaid". After the Creed in the firſt compilement of our Liturgy, in the reign of *Edward* the ſixth, there followed only three Collects, namely, for the day, for peace and for grace: which in Choirs and places where they ſing, were followed by

by the Anthem, and then the whole concluded with the prayer of St. *Chryſoſtom* and the benedictory prayer of St. *Paul*, **The Grace of our Lord Jeſus Chriſt**, &c. There were then no general ſupplications or interceſſions in the daily Service: and the Litany, which contains theſe, being the ſubjects of humiliation and diſtreſs, is reſerved to its proper days. Which things I only mention at preſent, having enlarged upon them elſewhere, to ſhew you, that by the intention of our **Reformers**, the daily publick worſhip of our Church doth and ought to conſiſt chiefly of praiſes and thankſgivings, manifeſted in Doxologies, Halleluiahs, in Pſalms, Hymns, and Anthems: and that prayers, ſupplications, and interceſſions, as ſet forth in the Collects and Litany, tho' neceſſary duties, ſhould only follow as appendages to that nobler work.

Thus have we conſidered the principal matter of the Chriſtian worſhip, as obſerv'd by the Catholick Church, and continued by our own national Church, which is *to record, to give thanks and to praiſe the Lord.* Let us now proceed to conſider the manner, in which it hath been and ſtill is offered up in many, eſpecially the larger Churches, which was by ſinging accompany'd with inſtruments of muſick ſuited to that ſacred and ſolemn work, which for that reaſon deſerve to be called,

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as in the text, *the muſical Inſtruments of God.* Which brings me under my ſecond head:

II. To ſhew the lawfulneſs and uſefulneſs of Muſick in Churches, in promoting this moſt bleſſed work, of Praiſe and Thankſgiving.

1. As to its lawfulneſs, wherein I ſhall be more brief before this Audience.

There are a Sect of Men, who have objected to it, (as to what have they not objected?) reckoning Temple-Muſick among the Ceremonies of the *Jewiſh* Law, as fitted to the carnal ſtate of that People, who in St. *Stephen*'s reprehenſion were *uncircumciſed in heart and ears:* and that therefore it was to be done away with the other Legal Ceremonies under the Goſpel, when the time was come that men ſhould *worſhip God in ſpirit and in truth.*

And firſt I grant, that all true worſhip muſt be *in ſpirit and in truth*, muſt proceed from the ſoul and mind, however offer'd up, whether "ſung or ſaid". This was as neceſſary in the *Jewiſh*, as in the Chriſtian worſhip. *Give thanks O Iſrael*, ſaith *David*, *unto God from the ground of the heart.* Without this the moſt harmonious, even *David* himſelf, would be to God no other, no better than the inſtrument in his hand. Without real

real piety as well as charity of the heart and affections, tho' the moſt devout, even St. *Paul ſung with the tongue of Angels, he would be but as a ſounding braſs.* For are not the lips, the tongue, the voice, merely inſtrumental in praiſing the Lord? 'Tis the *Soul*, like *Mary*'s, that muſt *magnify the Lord*; 'tis the *Spirit*, that muſt *rejoice in God our Saviour*, tho' it doth it by the inſtruments furniſhed by nature, as the tongue and lips; or thoſe added by art, as the harp or organ. This objection, were there any force in it, would be as much againſt vocal prayer, as vocal muſick. For 'tis certain we muſt pray, as well as ſing, with our heart unto God. But if we conſult the practice of the objectors, who themſelves delight in ſinging pſalms in their aſſemblies, this objection ſeems levell'd not againſt the uſe of vocal, but of inſtrumental Muſick in the Chriſtian worſhip; this they ſay is inconſiſtent with the ſpirituality of the Goſpel-worſhip, tho' allowed in the Ceremonial Service of the *Jewiſh* Temple.

But they conſider not, that this inſtitution of a Choir to miniſter before the Ark, tho' appointed under the Law, was no original part of the Law given by *Moſes*, and therefore could have no neceſſary dependence upon it, ſo as to be continued or abrogated with it.

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The praiſing God, if rightly conſidered, is an eſſential part of the Moral Law, which can never be abrogated: And the performance of it by ſinging is as lawful, as by ſpeaking. For what is ſinging, but a melodious way of ſpeaking? and the more natural way, becauſe more melodious, more affecting, more awakening our natural paſſions, and more expreſſive of their joy. And if ſinging the praiſes of God moſt-high be as lawful, as ſpeaking them, is it not equally lawful, to call in the beſt helps and aſſiſtances to the voice in one manner of pronunciation, as is uſual in the other? Such helps are muſical inſtruments, which being mere inſtruments have no voice of their own, *have neither ſpeech nor language*, and therefore cannot offend; yet are they formed to aſſiſt the voice of the ſinger, to fill up, ſoften, or relieve its intermiſſions; and in general to ſweeten it by the union or correſpondence of their ſymphonies. To this end were they invented, and to this end have they been uſed, as moſt grateful aſſiſtants, in ſinging praiſes unto God, before the giving of the Law, before the flood. *Jubal* is recorded for the original invention. And the ſong of *Moſes*, ſung by all *Iſrael*, and which *Miriam* with all the women repeated with timbrels in their hands, was ſung before the delivery of the Law.

But

But as ſtrange as this objection ſurely is, yet the reaſon given for it is more ſtrange: That Temple-Muſick was indulged to the *Jews*, becauſe a carnal people; whereas of all inventions found for the gratification of human nature, Muſick is the moſt ſpiritual, and fitted for men of the moſt ſpiritual and elevated affections. There are pleaſures that are calculated for carnal ſenſual men, which fill their minds with droſs and dirt, and by no imaginary metamorphoſis turn them into brute beaſts of the earth, into earth itſelf. Whereas Muſick is allow'd to ſit among, or rather above human pleaſures, as a refiner: it raiſes the mind and its deſires above their low level, drives out carnal thoughts and inclinations as droſs, and leaves it like pure Gold, which like that too is moſt ductile and ſuſceptible of good and heavenly impreſſions: it lifts us up as into heaven, and fits us for the ſociety of heaven. For this reaſon is it ſo highly honoured by the Spirit of God, as to be repreſented as uſed in the worſhip of the heavenly Choir, compoſed of Angels and glorified Saints, who muſt be acknowledg'd more ſpiritual than any Saints upon earth; and to worſhip more *in ſpirit and in truth*. From theſe then we will fetch our precedents. *The four and twenty elders fell down before the Lamb, having* Rev. 5. 8.

every one of them harps, and they ſung a new
Rev. 14. 2. *ſong.* Again, *I heard the voice of Harpers harping with harps, and they ſung as it were a new ſong before the throne.* The ſame we find ch. xv. 2. Now theſe deſcriptions of the heavenly Choir, tho' bearing an analogy to the Temple-worſhip, were written and directed to the Chriſtian Church, propheſying what ſhould come to paſs in it, and deſcribe the worſhip of it, not of the *Jewiſh* Church, which was then paſſing away. Nay thoſe Saints which were thus repreſented as ſinging with harps, were themſelves Chriſtians. For they were redeemed by the blood of the Lamb,
Rev. 5. 9. before whom they thus ſung: *Thou waſt ſlain and haſt redeemed us to God.*

But I fear I waſte the time in vindication of Muſick in Churches, which ought to have been wholly employed before this Audience in commendation of its excellency.

Now there is a mutual ſympathy framed by the maker of all things between the paſſions of men and the harmony of ſounds; which by their variety will change and transform them into a correſpondent variety of diſpoſitions. They will raiſe them into joy, and in a moment deject them into ſorrow: they will tranſport them into indignation, and again calm them into love. There is no affection,

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no ſtate of the mind, but it can expreſs and imitate, and by that imitation ſo accommodate itſelf to, as to govern and turn whitherſoever it will. And as *by mourning with them that mourn, and by rejoycing with them that rejoyce*, it can comfort the one, and exhilarate the other; ſo by the ſame ſympathiſing power with the other affections, it can ſtir up what is heavy, quicken what is unactive, moderate what is eager, and quiet what is troubled. There is no ſtate of mind ſo pleaſing but what it can confirm us in; none ſo irkſome, but what it can change.

And if harmony has this ſway over our ſouls by its native power, by the bare efficacy of ſounds when ſeparate from ſenſe and ſignification; how much greater muſt it have, when it is adapted to high and heavenly matter, and that matter wrought up into a poetical form; the bare recital whereof, without harmony, is known to have a ſuperior power than it over the minds of men? Such are the ſongs of *Moſes*, ſuch the Pſalms of *David*, ſuch the Hymns of Angels; ſuch are the ſpiritual ſongs recorded in holy writ; which are all poems endited by inſpiration. Indeed theſe cannot well be recited without ſinging or an harmonious pronunciation, poetry and harmony being made to go together, and to act in con-

junction. Thoſe famous men celebrated by the ſon of *Sirach*, who *found out muſical tunes*, the ſame *recited verſes in writing*: the enditers of the verſes were the inventors of the tunes, wherewith thoſe verſes were recited in the houſe of the Lord.

Ecclus. 44. 5.

This irreſiſtible power of harmony, when united with poetry, is experienced and acknowledged by all men when they go into the theatre, as well as into the temple. And why ſhould it not be made as ſerviceable in the one, as in the other? Why not as inſtrumental to the purpoſes of devotion, as of diverſion? I will not ſay, tho' I might ſay, to the improvement of virtue, as to the propagation of vice? For 'tis confeſſed and complain'd of, that theſe two excellent powers have been degraded and deſecrated to this bad ſervice, to repreſent, and by repreſenting to teach and allure the world, which really *lies in wickedneſs*, yet to be more wicked than it really is, or I truſt will ever be. But this is the perverting and proſtituting of the beſt things. The true original deſign of them, was to record, to thank, and to praiſe the Lord. Thoſe fathers of old, who found out muſical tunes and recited verſes in writing, deſigned both for the ſervice of the Sanctuary. When theſe are apply'd to human ſubjects, tho' for the innocent

cent and great entertainment of mankind, yet they ſo far deſcend from their original dignity: but when they are apply'd to wicked and wanton ſubjects, for the avowed corruption of mankind, they then wholly degenerate. But let the corruptors, and the encouragers of ſuch corruption, anſwer (as they will ſadly anſwer) for perverting to the work of wickedneſs theſe beſt inſtruments of righteouſneſs and religion. The beſt, the moſt powerful inſtruments are they found in the houſe of God, to awaken and ſtir up piety, to comfort and edify the people of God. It is of conſtant daily advantage to the devotion of thoſe, who frequent the temple out of duty; and it hath unawares wrought the converſion of ſome, who have only viſited it out of curioſity. The ſtroke of heavenly harmony breaking thro' their harden'd infidelity, has ſoften'd them into ſhame and ſorrow, like the rod of *Moſes*, which *brought water out of the hard rock.* St. *Auſtin* confeſſed to God, that it had ſuch an effect upon him at the beginning of his converſion, which induced him to declare for the great uſefulneſs of the Inſtitution. *Cùm reminiſcor lacrymas meas, quas fudi ad cantus Eccleſiæ tuæ, in primordiis recuperatæ fidei meæ, magnam inſtituti hujus utilitatem agnoſco.* Conf. l. 10. 33.

Theſe caſes may be accidental or extraordinary: but yet the ordinary influence of Muſick in Churches is great and profitable. It is known to have brought many of all conditions and complexions to the holy place of worſhip, which otherwiſe would have gone no where: and it is as known, that many who at firſt came out of the unhallowed motive of mere pleaſure, have in a courſe of time come out of principle: "weaker minds being, as "St. *Auſtin* there ſpeaks, by the delight of "the ear raiſed up to the real affection of piety. *Per oblectamenta aurium infirmior animus in pietatis affectum aſſurgat.*

The ordinance of Preaching is alſo a powerful attractive, a great inſtrument of converſion; and was appointed for ſuch by the Spirit of God. It draws multitudes after it, who crowd to hear the Preacher gladly, tho' they neglect and fly from the offering of God's holy worſhip; and who perhaps thro' the pleaſure and efficacy of the Sermon, have been drawn into an attendance upon, and from an attendance into an admiration of the Service, which before they deſpiſed. On the other hand, the ordinance of Divine worſhip, when aſſiſted and heighten'd by the power of harmony, has wrought upon ſome, to whom all preaching has proved ineffectual, all Sermons

contemp-

contemptible. They both work inwardly, tho' differently and upon different affections. The excellency of preaching may make the *heart to burn*, of this to mourn within men: That may *perſuade*, this will almoſt compel them *to be Chriſtians*.

Tho' this influence upon the ſoul of man may ſeem to be wrought mechanically, by the organs and conveyances of ſenſe; yet why may not theſe inſtruments and powers of Nature be made ſubſervient to the operations of Grace, without an undue exaltation of one, or derogation from the other? St. *Baſil* ſcrupled not to aſſign this reaſon, why it pleaſed the Holy Ghoſt to inſpire *David* and others to endite Pſalms in verſe, and to invent tunes to them, that by the compoſition of ſounds and numbers, and their harmonious co-operation on the ear, the heavenly truths contained under them might ſlide into the minds of the young and ignorant, whom bare words could not move, nor reaſonings inſtruct. " * For, " ſaith he, whereas the Holy Spirit ſaw that " mankind was to virtue hardly drawn, and " that righteouſneſs is the leaſt accounted of " by reaſon of the proneneſs of our affections

* Ἐπειδὴ γὰρ εἶδε τὸ πνεῦμα τὸ ἅγιον δυσάγωγον πρὸς ἀρετὴν τὸ γένος τῶν ἀνθρώπων, &c.

" to that which delighteth; it pleaſed the wiſ-
" dom of the ſame Spirit to borrow from me-
" lody that pleaſure, which mingled with
" heavenly myſteries cauſeth the ſmoothneſs
" and ſoftneſs of that which toucheth the
" ear, to convey, as it were, by ſtealth the
" treaſure of good things into man's mind.
" To this purpoſe were thoſe harmonious tunes
" of Pſalms deviſed for us, that they which
" are either in years but young, or touching
" perfection of virtue, but as yet not grown
" to ripeneſs, might when they think they
" ſing, learn. O the wiſe conceit of that
" heavenly Teacher, which hath by his skill
" found out a way, that doing thoſe things
" wherein we delight, we may alſo learn that
" whereby we profit. *Baſil. in Pſal.*

I grant, there are perſons, that have no notions of theſe things, are wholly inſenſible to theſe impreſſions of harmony, being unhappily cut off from them by ſome natural defect or untunableneſs of the ear, as others are ſhut up from the delight of proſpects by a natural ſhortneſs of ſight. But how careful are theſe latter to conceal their defect? ſhould not the former do the ſame? for tho' theſe defects be natural, they are defects, and the objects of pity. But if either of theſe ſhould pretend to object, that there are no ſuch delights in proſ-

pects or harmony, becauſe they enjoy them not, then compaſſion is juſtly turned into deriſion.

But as ſome have no notions of ſuch impreſſions of Muſick thro' this unhappy natural defect; ſo there are more, who have but half and partial notions of them thro' a defect at heart, thro' want of a true piety, which ſhould be kept always burning there like the altar prepared againſt the offering continually. Hear the method of the Pſalmiſt, *my heart is prepared, my heart is prepared*; then he burſts forth, *I will ſing and give praiſe.* They are great loſers, who come into the temple to praiſe God without this inward preparation: They enjoy not, they feel not half what others do, who bring with them an heart made ready with this preparative warmth of devotion, an heart like *David's*, that is, *hot within them.* For with whatever high delight and irreſiſtible power harmony may as it were reign over the ear and affections, 'tis piety, 'tis a devout ſeraphic heart, that give it its exaltation, its perfection, its divinity. This renders harmony a quite different thing, and the hearers different men. That transformation of *Saul*, which upon his meeting a company of prophets propheſying with pſalteries and tabrets in the high place, came upon him, tho' Pſ. 57.7.

ſuper-

ſupernatural, nevertheleſs may be ſaid to reſemble that alteration or change, that has come upon many a worſhipper in the like ſacred company and place, whereby he has been *turned into another man.*

1 Sam. 10. 6.

I forbear to account for the inſenſibility and objections of many others ariſing from different cauſes; ſome perſons being of an heavier metal, or in *Hooker*'s phraſe, having hearts "too tough and dry, as it were grown callous by the aſſiduity and wearing of cares, to be moved with any thing much; or too bound up in the low purpoſes of getting, to be moved with any thing beſide; others being of too high and weighty employment, to be affected with a thing of ſo light a nature; others of ſuch ſtate and ſingularity, as not to condeſcend to own it; others again of ſuch roughneſs and acerbity of mind and manners, as to deal and delight only in the dark deſigns of ambition, oppreſſion, of revenge and rebellion. Now as all diſtempers create in the diſeaſed a ſecret antipathy to their antidote, ſo 'tis no wonder that men of this make have as by inſtinct an averſion to harmony, that acknowledg'd ſoftner and ſweetner of human nature, by expelling out of it all ſullen and ſavage qualities and unſociable diſpoſitions. Of this race

and

and generation were * thoſe who in the grand Rebellion did as an introduction to that tragedy, bring an outcry and accuſation againſt our Cathedral Churches and worſhip, and then plundered what they accuſed, utterly deſtroying all organs throughout our Churches, expelling out of Choirs all Singers ſet before the altars, leaving neither altars, nor any thing before them, but ſilence and ſacrilege.

But the averſion and inſenſibility of all theſe proceed from the defects, depravations and diſtortions of human nature, not from it in its original rectitude, and enjoying its native uncorrupted inclinations: which in the generality is found to have ſuch a conſent and complacency in harmony, and ſo acknowledged to have in all ages and nations, that it gave ground not only to that ancient fable of *Orpheus*, celebrated by all Poets, but to the definition of certain Philoſophers, that the Soul itſelf was harmony.

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* So true is that remark of our Tragœdian.

The man that has not muſick in his ſoul,
And is not moved with concord of ſweet ſounds,
Is fit for Treaſons, Stratagems, and Spoils.
The motions of his ſpirit are dull as night,
And his Affections dark as Erebus:
Let no ſuch man be truſted.

Shakeſpear. *Merchant of* Venice.

Having

Having thus proved the lawfulneſs, and ſhewn the uſefulneſs of harmony in the bleſſed ſervice of the Sanctuary, I proceed

III. To explain and juſtify the manner of its uſe, as apply'd in our Cathedral Worſhip or Choir-Service, not only in ſinging the Pſalms and Hymns with the organ and muſical inſtruments, but moreover of Chaunting the Prayers, Litany, Commandments, *&c.*

Various are the reaſons for this ancient uſage of ſinging, as termed in the Rubrick, but in common appellation Chaunting, the Publick Service.

1. In general we Chriſtians do hereby teſtify, that the Law of God is not troubleſome or grievous, but pleaſant and ſweet; and that we keep it not as ſervants with the ſpirit of fear, but as children with the ſpirit of love, even the love of *David*, who make alſo the *Statutes of God our ſong in the houſe of our pilgrimage.* We acknowledge, that all the faithful under the Law were of the ſame family, of the ſame houſhold of faith with us Chriſtians, tho' ſhut up under a darker and ſeverer diſpenſation. But thence we argue, that if the worſhip under *the miniſtration of condemnation* were allowed to be joyous, much more may ours under the *miniſtration of righteouſneſs* exceed in joy.

2. We

2. We Chriſtians by this uſage diſtinguiſh our worſhip from that of the *Gentiles*, by the cheerfulneſs of our voices, as well as of our behaviour.

As to the behaviour of the Primitive Chriſtians, the manner was, as *Tertullian* deſcribes in his *Apology*, c. 39. to pray with their hands ſtretch'd out, and their heads uncovered; by their open hands proteſting their innocency, by their open countenance profeſſing they were not aſhamed. *Manibus expanſis, quia innocuis; capite nudo, quia non erubeſcimus:* Thereby taxing the *Gentiles*, whoſe cuſtom at their publick worſhip was to cover their hands and faces, which was a tacit acknowledgement of guilt in their hands and ſhame in the face. Thus as by the openneſs of demeanour, ſo by the cheerfullneſs of voice, teſtify'd in ſinging their prayers, they declared, that they did not worſhip, *as men without hope*, like the *Gentiles*, whoſe Sacrifices were attended with dejection and deſpondency, with loud cryings and howlings; but that their worſhip was full of faith and hope, which are graces full of joy and conſolation.

3. This manner gives ſtill an higher dignity, ſolemnity, and a kind or degree of ſanctity to Divine worſhip, by ſeparating it more, and ſetting it at a farther diſtance from all actions and interlocutions that are common and familiar

liar: Chaunting being a degree and advance in dignity above the diſtinct reading or ſaying uſed in the Church, as that is and ought ever to be above that manner of reading or ſpeaking, which paſſes in common converſation and intercourſe among men. For this reaſon is not a peculiar and ſolemn manner of reading received in our Courts of Judicature, in our Senates and Synods; thereby to give an awfulneſs and diſtinction to thoſe public proceedings, by ſeparating them from the condeſcenſions and freedoms, that are uſed in common tranſactions?

4. Chaunting the Service is found more efficacious to awaken the attention, to ſtir up the affections, and to edify the underſtanding, than plain reading of it, tho' aſſiſted by proper emphaſes and graces of a well governed pronunciation: which effects, as they are wrought principally by the melody of the voice; ſo not a little by the very ſtrength and loudneſs of it, which is known to have its force, and to attract the hearers. Now the voice may be much more raiſed, extended or exerted in Chaunting, than is practicable in ſpeaking. Yet ſome thro' unskilfulneſs in elocution borrow a corrupt imitation of this manner to ſtrengthen their utterance in their aſſemblies, and aſſume a tone in their praying and preaching:

preaching: not conſidering, that in Chaunting, tho' this be natural and pleaſes, yet in ſpeaking it becomes affected and offends: and that Chaunting miſunderſtood and miſapply'd, falls under the appellation and cenſure of Canting. So unhappily blind is prejudice, as to condemn that manner in our worſhip, when it is in perfection; and yet in their own, to take up with its corruption.

But in this ancient uſage, tho' the cheerful joyfulneſs, dignity, and efficacy of the voice be principally manifeſted, yet the evenneſs of it was alſo intended; not the melody only, but moreover the equality of pronunciation was conſulted. The manner of Chaunting directed by St. *Athanaſius*, was ſuch as to be *vicinior pronuncianti quàm canenti.* Which manner our own Church deſcribed, as well as directed in a former Rubrick, which thus appointed, " That in places where they " do ſing (or Choirs) there ſhall the Leſſons " be ſung in a plain tune, after the manner of " diſtinct reading, and likewiſe the Epiſtle and " Goſpel ". Whence I obſerve, that according to the intention of our Church the manner of Chaunting ſhould be reduced and regulated to the ancient *planus cantus*, which as interpreted by that Rubrick, is after the manner of diſtinct reading. And tho' there

may be allowed a greater liberty in Chaunting the Prayers, than the Leſſons; yet there too the Injunctions, *Eliz.* 49. direct, " That " there be a modeſt and diſtinct ſong ſo uſed " thro' all the parts of the Common-Prayers, " that the ſame may be as plainly underſtood, " as if it were read without ſinging ". The end propounded in both is the edification of the People, to which is recommended by the one a *plain*, by the other a *modeſt* Chaunting, as being more diſtinct, rather than if accompany'd with much modulation of the voice; wherein Choirs are apt to exceed, as being moſt pleaſing and acceptable. Inſomuch that the reſtitution and continuance of that manner of Chaunting, which was directed by St. *Athanaſius*, even in the Pſalms, has been the deſire of the judicious, as it was of St. *Auſtin*, * at leaſt in the prayers; *qui tam modico flexu vocis faciebat ſonare Lectorem Pſalmi, pronuncianti vicinior eſſet, quàm canenti.*

Nevertheleſs at the cloſe of each Prayer or Collect a certain modulation, inflexion or change of voice, ſuch as is accuſtomed, is both neceſſary and becoming: becoming, becauſe being placed upon that conſtant cloſe, " thro' Jeſus Chriſt our Lord ", or the like,

* Confeſſ. lib. 10. 33.

it

it is a proper teſtimony, that we *rejoyce in God our Saviour*; neceſſary, becauſe it ſerves as a publick ſign or warning to the Choir to join in the approaching *Amen*. For the ſame reaſon is it alſo neceſſary in Chaunting the Verſicles and Reſponſes, diſtributed throughout the Liturgy. This modulation of the voice of the Prieſt has the ſame uſe, and is of the ſame neceſſity, in our Cathedral worſhip, as the cadence or other variation of it is, when he only ſays or reads the Service in our Parochial Churches.

Wherefore ſeeing in this uſage of Chaunting both the melody and equality of pronunciation are comprehended, as I have ſhewn the melody thereof to have been intended for thoſe higher reaſons, *viz.* 1. As an emblem of the delight; 2. Of the cheerfulneſs of our Chriſtian Profeſſion; 3. As giving to Divine worſhip a greater dignity; And, 4. A greater efficacy and power to edification; ſo I ſhall ſubjoin ſome reaſons of no ſmall weight, why the equality of it was likewiſe conſulted.

Now this evenneſs or uniform tenour of pronunciation uſed in our Cathedral Service was introduced and continued for theſe three reaſons:

1. By neceſſity. For the great extent and amplitude of our Cathedral Churches, being

greater than that of *Solomon*'s Temple, which yet was called a *palace for the Lord God*, obliges the voice of him that officiates therein, to put forth its ſtrength. For the extent of the voice muſt bear a proportion to that of the houſe, ſo as to be heard throughout the Congregation: which would be impracticable, were the Reader allowed to alter it by variable cadences. For to * let down the voice would be to loſe it thro' the vaſtneſs of the Sanctuary. Whereas in Chaunting the voice is (as I obſerved) enabled to be much ſtronger, as well as melodious. Upon this very reaſon our Church grounded the fore-mention'd Rubrick, wherein it appointed the "Leſſons with "the Epiſtles and Goſpels to be ſung in a plain "tune in Choirs or places where they ſing". Why? The preamble of the Rubrick is, "to "the end that the People may the better "hear.

The ſame reaſon of neceſſity ought to be ſuppoſed in all the other Rubricks, which make the ſame appointment of Singing or Chaunting; inaſmuch as 'tis impoſſible for the

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* *From hence we may obſerve, that in the larger Pariſh Churches in Cities and populous Towns, the Miniſter is forced to read nearly in the ſame tone, varying the voice very little, and that too generally above the pitch, with which he both begins and ends.*

People

People to pray without hearing the Prayers, as to edify without hearing the Leſſons. On the reverſe, if the diſtance and difficulty thence ariſing of hearing in Cathedrals induced a neceſſity of Chaunting the Prayers, which by conſtant uſe become ſo familiar to the People, that hearing them but in part they can ſupply the whole; it held much ſtronger for the ſame uſage in the Leſſons, with which the People are not, cannot be ſo well acquainted.

As this cuſtom was introduced by neceſſity, ſo is it

2. Commended by uniformity. For in Choirs, as the voice of the Prieſt keeps one uniform tenour, ſo the voices of the Congregation, of young and old, tho' of a different pitch or elevation, are obliged at the publick anſwers of *Amen*, and other Reſponſals, to conform to it, ſo as to keep the ſame tenour or tone, or to be uniſons to it; which in the language not of harmony only, but of Scripture itſelf, is ſaid to *be as one*, becauſe *making one ſound to be heard* in the Temple. Which concord and correſpondence of voices kept up in Choirs, cannot be obtained in Parochial Churches, where every voice in pronouncing the *Amen*, and making the Reſponſes, is allowed its proper tone, which differs in us no leſs than the features of the countenance. To

2 Chron. 12. 23.

cover which diſagreement the People are appointed to accompany the Miniſter in the Confeſſion, and to anſwer in *Amen* and Reſponſes only with an humble voice; there being one appointed to perform the ſame parts with a more audible diſtinct pronunciation. Surely 'twas in Choirs chiefly that the * deſcription of St. *Jerom* could be verify'd, that the pronouncing the *Amen* reſembled the ſound of Thunder. But another reaſon of equal ſtrength with the former for this manner in Cathedral worſhip, which ought to be moſt perfect and glorious, is

3. Thereby to prevent the imperfections of pronouncing in the Reader, as well as to cover the diſagreements of voice in the Congregation.

We admire and very juſtly a Preacher, who *rightly divides*, and as rightly delivers, *the word of truth*. But if rarity raiſes admiration, a good Reader is as much to be admired and no leſs to be eſteemed than an eloquent Preacher. For as his Office is equally high and holy, ſo in the performance of it he edifies as much by his propriety, as the Preacher by his oratory. But from whence this ſcarcity and therefore rarity of good Readers in the

* Ad ſimilitudinem cœleſtis tonitrus, *Amen*, populus reboat. *Hieron. in* 2 *Proœm. Com. in Gal.*

houſe

houſe of God ? From no leſs cauſe than the great difficulty of the work. For to read well, by placing the due emphaſis upon words, varying the voice with the ſignification of each, poiſing it with the importance of that ſignification, exalting it with the moſt material and expreſſive, remitting it with the ornamental and expletive, to obſerve the length, order and form of ſentences in a period, and to diſtinguiſh and terminate them by proper reſts and cadences; theſe with other decencies of pronouncing require in Readers no common learning and judgment, as well as happineſs of voice and juſtneſs of ear. Talents which meet but in few, or can be expected to meet: And when they do, they cannot be well executed or obſerved by the Reader in places where they ſing, thro' the uſual greatneſs of the Houſe, wherein rather ſtrength of voice is required, than proprieties to be expected. For which cauſe the forecited Publick appointed even the Leſſons, Epiſtles and Goſpels to be ſung in a plain tune, as the Prayers were, that is, to be read in one even pronunciation: a Rule to the obſerving of which the generality could attain, and in obſerving of it would probably read well, and without it would as probably offend by improprieties; tho' ſome few Maſters in pronunciation might excel and read

better in the ordinary way. But at the laſt reviſal of our Liturgy at the Reſtoration, at which many uſeful Rubricks were added, this remarkable Rubrick was ſtruck out and cancelled, for reaſons * unknown, and therefore not to be judged of. Notwithſtanding I muſt be excuſed if I commend the former appointment of it, tho' I condemn not the abrogation. For in the worſhip of God, which ought to be perfect as he is perfect, ſince nothing ought more to be avoided and provided againſt, than improprieties and miſtakes; therefore in framing rules preventive of ſuch, the probability of an offence ought to weigh much more, than the poſſibility of an excellence.

There remains one objection, or rather ſcruple, to be anſwered of ſome devout and well-affected members of our Church: who tho' approving the manner of Chaunting the Service in general; yet cannot well underſtand, with

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* *All that appears, is, that at the* Savoy-Conference *to the demand of the Preſbyterians to have it aboliſhed, the anſwer of the Church-Commiſſioners was,* " *The Rubrick directs* " *only ſuch ſinging, as is after the manner of diſtinct reading,* " *and we never heard of any inconvenience thereby, and* " *therefore conceive this demand to be needleſs.*

what

what propriety the Litany can be appointed to be ſung with the Organ and ſet to muſical tunes; a Form of ſupplication, which conſiſting of invocations, deprecations, obſecrations, and interceſſions, all framed in the moſt pathetic manner and in the moſt moving order, ſeems compoſed to the intent, that herein the Church might *pour out her complaints before God, and ſhew him of her trouble* thro' all the ſcenes and degrees of adverſity. And can theſe, which are all the ingredients of fear and diſtreſs, be the ſubjects of harmony?

But the anſwer, tho' in appearance difficult, is very eaſy. For they conſider not, that harmony being adapted to all human paſſions, is no leſs ſeaſonable in caſes of grief and tribulations, than of rejoicing and proſperity; being able by ſuitable ſolemn airs to open and expreſs the affections of a troubled mind, as well as to quiet and pacify them; And therefore in grief is not a comforter only, but alſo an interpreter. We find that the very ſounds or tones of ſome inſtruments, are ſo wholly adapted by nature, and appropriated to mournful occaſions, that they ſeem invented and born, if I may ſo ſpeak, as man himſelf, for trouble. Not but the tones of all inſtruments may be thus changed and applied: the organ, which is a comprehenſion of all, may

Job. 30. 31. literally *be turned into the voice of them that weep.*

We find likewiſe that the Church hath always had proper hymns compoſed for Faſts, as well as Feſtivals; hath had Anthems for Martyrdoms and Dirges for funerals. Look into the Book of Pſalms, which by their title as well as appointment are to be ſung in the ſanctuary, ſome are Penitential, Pſalms of ſorrowing, as well as others of praiſe and rejoicing. And in many of theſe latter there are mingled ſome ſtrains of ſorrow and penance, ſome confeſſions of ſin, ſome interceſſions, ſome obſecrations: Indeed in the primitive times the publick confeſſion was a Pſalm, probably one of the Penitential *. Nay in that Hymn of glory, the *Te Deum*, wherein O Lord, "day by day we magnify thee," how pathetic are thoſe ſupplications, which beginning from the verſicle, **Vouchſafe O Lord**, &c. to the end, ſerve to cloſe and (as it were) to crown that ſeraphic Hymn. Now thoſe repeated ſupplications in the Litany, **Good Lord deliver us**, and thoſe interceſſions, **We beſeech thee to hear us, good Lord**, and thoſe alternate verſicles towards the concluſion, con-

* St. Baſil. Ep. 63. Πάντες τὸ τῆ ἐξομολογήσεως ψαλμὸν ἀναφέρουσι τῷ κυρίῳ, &c.

ſiſt

ſiſt all of the ſame matter, and when ſung, are ſung in a more ſolemn manner, than thoſe in the forementionʼd daily hymn. And therefore the ſame objection lies rather againſt this, yea againſt moſt of the hymns compoſed by holy men of old, againſt many Pſalms given by inſpiration. We all confeſs, that in theſe compoſitions for mourning or penance, as well as for thankſgiving and joy, the manner ſhould be conſtantly ſuited to the matter, and the ſound to the ſenſe; which if obſerved, they too muſt mutually confeſs, that it is highly ſerviceable not only to expreſs, but to expreſs the ſame conceptions, to pour out the ſame ſupplications, in the moſt forcible, moſt available manner.

I cannot omit this opportunity of removing a ſtumbling block, at which many well-affected to our Liturgy have ſtumbled; that the ſinging of the Litany, ſo ſolemn a parcel of our Service, is ſometimes performed by Layperſons, which belong to and are embodied in our Choirs.

Now thoʼ this practice may ſeem to have a wrong appearance where prieſts are preſent, and for that reaſon hath been abridgʼd in theſe later days; yet in vindication of the Church, which admits of no irregularity, it is proper to ſhew this offence to be grounded on a mi-

ſtake. For in the preſent caſe the voice of the ſinger, whether Eccleſiaſtic or Laic, is to be conſidered not as of a prieſt, but præcentor; *vox præcurrens*, going before and leading on the Congregation; which in general Confeſſions, as well as Supplications or Litanies, has been allowed. Inſomuch, that in the Confeſſion in the Communion-office, ſurely the moſt ſolemn and upon the moſt ſolemn occaſion, the old Rubrick directed it to be "ſaid "either by one of the Communicants in the "name of the reſt, or elſe by the Miniſter "himſelf". In both caſes the Prieſt becomes as one of the Congregation: and as after that Confeſſion, he is ordered to reſume his Office in pronouncing the Abſolution; ſo when the Litany is ſung, it is directed, "the Prieſt, *&c.* "ſhall ſay the Lord's Prayer". The ſame is the caſe, when the Creed is ſaid or ſung jointly by the Prieſt and People embody'd as one, after which by direction of the Rubrick they return to their diſtinct and appointed parts.

But farther in the Litany, the ſeveral Deprecations and Interceſſions, (which two chiefly make up the body of it,) contain each but one entire petition, tho' divided in ſuch manner, as ſeparately to be ſaid between the Prieſt and People in Pariſh Churches, or ſung between the Chaunter and Choir in Cathe-

drals. Now the Petition being but one, tho' thus diſtributed, it imports not which begins, or which ends. And the old objection has been the reverſe of the preſent, that the petitionary part has been allotted to the People; tho' without its correſpondent it cannot indeed be called a petition.

Let us hence admire that ſpirit of unity and charity of our Church, ſo conſpicuous in theſe its principal offices; which are ſo contrived, that in the offering them up the People are admitted into an equal part and partnerſhip with the Prieſthood, a privilege which they are wholly excluded from by the Separation. But our Church is ſo far from unjuſt encroachments upon thoſe that are within, as well as excluſions to thoſe that are without; that her charity towards both hath no bars or bounds, but what God has ſet, which are ſin and error. So utterly vain is the talk, and more than vain would be an attempt, to widen the limits of her comprehenſion; which are extended as wide already as they can ever be, and far more than thoſe of any Chriſtian Communion or Sect among us are found to be.

But to return to our former head, and to finiſh this argument,

This apology, which warrants the practice of ſinging the Litany, and that with the Organ,

gan, may well extend to the ſame in the Commandments; that ſupplication ſubjoined to each commandment, being caſt nearly into the ſame form, and containing the ſame petition, with many compriſed in the Litany.

After the vindication of this uſage in the Litany and the Commandments, tho' ſubjects of adverſity and terror, the Litany of adverſity, the Commandments of terror, there is little need of juſtifying it in the Creeds, which yet ſome have objected to. For what is ſo proper a ſubject of ſong and joy, as triumph and victory, and that over the world? What is this victory, that overcometh ſo great an enemy? it is even our Faith; which is proclaimed before the altar in the rehearſal of the Creeds. Beſides this recounts the grand articles of our Faith, of the ever bleſſed Trinity, particularly of the Incarnation, the Nativity, the Crucifixion, the Reſurrection, the Aſcenſion of our Lord; all which are the ſubjects of the greater Feſtivals of our Church. And ſince the celebration of each of theſe is attended with an anniverſary Feaſt-day, the publick rehearſal of them, tho' made every day, may juſtly be accompany'd and expreſs'd with the concurrent joy of the Congregation.

Thus have I gone thro' the principal and moſt conſiderable parts of our Cathedral Worſhip, and

and given a brief explication and RATIONALE thereof, whereby I hope it appears in its manner, as well as matter, to be a reaſonable ſervice. And ſurely it is the more glorious and delightful, moſt tending to ſet forth the glory of God, and to promote the comfort and edification of his People, and in all reſpects preferable to the other, where it may be had: And ſuch hath it appeared in the eſtimation of our Church, as from many things, ſo particularly from the Rubricks before the Litany and Creeds; which appoint, that they ſhall be "ſung or ſaid", giving the preference to ſinging by putting it firſt. The ſame preference hath been obſerved in the language of our Government in its publick * Acts. For the ſame reaſon the Pſalms are "pointed ſo, as to be "ſung in Churches; which had they been to have been ſaid only, would have required a different punctuation, as is manifeſt from the other tranſlation. The like artificial pointing, for the like end, is given to the Hymns and *Athanaſian* Creed. And as to the general intention of the firſt Compilers of our Service; conſidering, that before the Reformation every Church throughout the Realm followed

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* 1mo Eliz.

after

after the uſe of ſome Cathedral Church *, "ſome " that of *Salisbury*, ſome of *Hereford*, others " of *Lincoln*, &c." conſidering, that after " the Reformation, when all both Parochial and Cathedral were reduced to one uſe, it is ordered in the Rubrick, that in all Churches without diſtinction " the Prieſt being in the " Choir ſhall begin Mattens, calling the ac- " cuſtomed place of worſhip in both a Choir:" conſidering, laſtly, that in the Verſicles and Reſponſes, inſtead of the preſent words, *Prieſt* and *Anſwer*, it was ſaid, *Prieſt* and *Choir*, calling the Congregation as well as place, by the name of Choir; not to mention the title of the Service, which is mattens and even-*ſong*; might it not be their intention, that one uniform manner of pronunciation ſhould be obſerved in all Churches, if not of ſinging or chaunting as in Cathedrals, yet of ſaying or reading the Service in one equable unvaried tone; which the Prieſt if unskilled (*as many were in thoſe days) could the better perform, and the people could the better hear. This manner is continued to this day in the *Latin* or *Weſtern* Churches, and probably in the *Greek* or *Eaſtern*. But whether this

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* *See the Preface.*

would

would have been for the better, thanks be to God, that reaſon is in part ceaſed, our Clergy in general being better skilled, becauſe more learned in our days, than they were in the infancy of the Reformation.

But after all that has been ſaid I muſt inſiſt, that notwithſtanding I have collected and produced ſeveral reaſons in vindication of this ancient uſage in our Choir-ſervice, yet it had been ſufficient to have alledged, that it was and is the uſage; uſage being allowed to give the rules and forms to all language, to aſſign and appropriate different dialects and pronunciations accommodated to different places and ſubjects, as conſecrated or common, ſacred or prophane. To thoſe therefore that demand, for what reaſon or by what authority the Service is chaunted in our Cathedral and Collegiate Choirs, the reply is juſt, by the very ſame that it is ſaid in our Pariſh-Churches. It has

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* *For which reaſon it was ordered,* Injunct. Q. Eliz. 1559. 53. *that* "*ſuch as are but mean Readers ſhall peruſe over* "*before once or twice the Chapters and Homilies, to the in-*"*tent they may better read to the underſtanding of the peo-*"*ple,* &c.

All perſons, that are illiterate and unſkilled or unaccuſtomed to reading, when obliged to read publickly and audibly, naturally fly into one tone, as being the moſt eaſy; as may be obſerved in children and youth in Schools, and generally all Pariſh-Clerks.

been

been and is the accuſtomed manner; and becauſe accuſtomed, the better underſtood and accepted of by the People: Inſomuch that in thoſe few Choirs, where this manner has been laid aſide and ſaying introduced, it has raiſed a general wonder and expoſtulation, why this thing was done; and as general a diſſatisfaction, that it was done. For beſides the unforeſeen inconveniences, that attend this as other publick innovations, which as the Church alledges in the Preface, "are generally more "and greater than the evils intended to be re-"medied by ſuch change": This alteration viſibly breaks in upon that outward concord and uniformity, which ſhould in all things eminently ſhine forth among theſe Mother-Churches: it renders them, which ſhould ſet the pattern to the leſſer dependent Churches, examples of diſagreement: laſtly it ſeems to run counter in ſome degree to the deſign of the Reformers, which was to reduce "that "great diverſity in ſinging after the manner "of different Cathedrals into one uſe, by "bringing up herein a new diverſity". For what they themſelves ſaid of Ceremonies, may as juſtly be apply'd to this uſage, that "where "the old may be well uſed, there men can-"not reaſonably reprove the old, only for its "age: but ought rather to have reverence

"unto

" unto it for its antiquity; if they will declare
" themſelves more ſtudious of unity and con-
" cord, than of innovations and new-fangle-
" neſs, which (as much as may be with the
" true ſetting forth of *Chriſt*'s religion) is
" always to be eſchewed.

I ſhall crave your patience, while I make ſome reflexions and exhortations ſuitable to the preſent Subject and Audience.

1. Concerning our Cathedral Churches and the Service offered up therein, I muſt remind you, that however uſeleſs and unſerviceable they have been thought by ſome, they contribute above all things, highly to the honour of God and his holy religion; and to the ſpiritual happineſs and outward proſperity of the people or places where they are built; and above all to the publick welfare and ſecurity of the Nation.

They contribute highly above all things and ways, to the honour of God and his holy religion eſtabliſhed among us. When the Queen of *Sheba* ſaw *the houſe that* Solomon *had built, and the meat of his tables, and the ſitting of his ſervants, and the attendance of his Miniſters, and their apparel,* ſhe was overpower'd with aſtoniſhment. For there is nothing can ſet off the majeſty of Princes ſo much, as the magnificence of their

palaces, and the œconomy of the royal houſhold, and ſplendor of their Courts. In like manner the Majeſty of him, who is higher than the higheſt, cannot be manifeſted among men any other viſible way, but by the greatneſs of his Temples, and glory of the daily miniſtrations therein. But now what auguſt ſanctuaries are our Cathedral fabricks? and how glorious the worſhip offered up therein, as ye are witneſſes this day? It was the peculiar bleſſing of God to this Nation, that theſe ſacred buildings exceed in greatneſs the Cathedral Churches of any other Nation: and 'tis a more peculiar bleſſing, that the worſhip in them exceeds in glory their worſhip alſo. There remain ſcarce either houſe or worſhip of this kind among the Churches, that are called *Reformed:* and the Church of *Rome*, which has both and glories in both, muſt yield this glory to us, till it is reformed. Bleſſed therefore be the name of our God, and bleſſed be the memory of his inſtruments, thoſe famous men; who in REFORMING our worſhip followed not after the tumultuous manner of other nations, but after the pattern and ſpirit of holy *David:* for they did the very ſame things as the wiſeman records of *David*; *as they ſet ſingers before the altar*; *ſo they beautify'd our Feaſts*

Eccluſ. 47. 9, 10.

Feaſts, and ſet in order the ſolemn times, to the end, that we might praiſe his holy name, and that our Temples might ſound from morning.

I will not now enlarge on the ſpiritual happineſs derived upon the People, who dwell round about and daily frequent theſe Temples; a life made up of duty and delight, far more pleaſurable, than if led in Courts and Theatres, which yet are thought the moſt pleaſureable lives, but only thought, ſeldom found ſo: neither will I ſpeak of the temporal proſperity derived upon the Cities where they are built, by bringing a conſtant reſort and confluence into their gates, of dependents, relations, and ſtrangers; of dependents drawn upon buſineſs, relations by affinity, ſtrangers thro' curioſity, which is the common channel of commerce and wealth: but what I muſt inſiſt on is, that theſe ſacred Foundations are no receptacles of an uſeleſs generation, that ought to be diſſolved; no hives of drones, that live upon the good of the Land, without bringing any returns into the fund of the national intereſt; but that on the contrary they do above all profeſſions, orders or ſocieties of men, military or civil, contribute to the publick welfare and eſtabliſhment of our Nation.

For from whence comes our national ſtrength? Comes it not from our national worſhip, which alone induces God according to his covenant to come and dwell among us, and to be our God, and make us his people? Suppoſe we are ſtrong in our fleets and armies, and ſtronger in our alliances, and in the multitude of our treaſures, which are the ſinews and ſtrength of the former. What inducements are theſe to God to be our God? will he chuſe us for his people, becauſe we are a rich people? will he be our God, becauſe we have Kings, Emperors and States for our allies? will he dwell among us, becauſe we can cauſe him to dwell in ſafety thro' the defence of our fleets and armies? No; as God is our ſtrength, ſo were it not for the publick worſhip, offer'd up day by day, in his holy places, he would utterly depart from among us: were it not for the ſtanding ſacrifice of the Tabernacle, the Lord would remove out of our camp.

All this was not only acknowledged by our Governors, but urged by them as the concluſive reaſon for * eſtabliſhing the Liturgy, "as "being moſt profitable to the ſtate of this "Realm, upon the which the mercy, fa-

* *Acts for Uniformity*, &c. 5 & 6 Edw. VI.

"vour

" vour and bleſſing of almighty God is in " no wiſe ſo readily and plentifully poured, " as by publick prayers. The ſame acknowledgment was repeated, the ſame argument urged again by our Governors for * re-eſtabliſhing the Liturgy after the grand Rebellion, that diſmal interval, a cloud and ſcandal to our Chronicle, when the daily offering with the Liturgy being cauſed to ceaſe throughout the Land, the vials of God's wrath were as readily and plentifully poured upon the State of this Realm, if it might be called a State, for many years.

Now tho' the publick worſhip be appointed to be daily offered up in our Pariſh-Churches, and in ſome few is offered up according to appointment; yet in theſe great Temples the morning and evening ſacrifice is never intermitted: it is offered day by day continually, even as the Lamb under the Law. Theſe are the great Mother-Churches in every Dioceſe, from which the Parochial Churches being originally derived, and upon which being dependent, are to be looked upon as parts of them, and belonging to them, as living members of the ſame body. And therefore the acts and offerings which are offered up in theſe

* 14 Car. II.

greater, are accepted for all the leſſer Pariſh Churches within their dependence, where the daily offering is not upon juſt cauſe obſerved, as indeed it generally cannot; even as the daily ſacrifice of the Temple was imputed to the ſeveral Synagogues, where only the Law and the Prophets were expounded, and that every Sabbath Day. Theſe Cathedral Temples, theſe Mother-Churches, the ſure reſting places for the Ark of the Covenant, before which the daily offering never ceaſeth to be offered morning and evening, theſe are our ſtrength and ſalvation, and are of far greater uſe and ſecurity to our People and to our Land, than all the watchfulneſs of our ſenators, or policy of our ambaſſadors, or valour of our mighty men. *God is well known in* theſe *palaces of our* Sion, *as a ſure refuge.*

But tho' the benefit and bleſſing ariſing from theſe cannot be taken away, becauſe depending on God's covenant; yet ſince the glory and appearance of this worſhip may be diminiſh'd and tarniſh'd by the defects and imperfections of men; ſuffer me therefore to add theſe few exhortations.

1. In the Compoſitions for the Sanctuary let care be taken, that a Theatrical levity be avoided; which was the ſubject of complaint and caution given in the ancient

* Church; but in our own is rather a modern and unneceſſary condeſcenſion to the reliſh of the world, which neither approves of it nor expects it. For as *ſanctity becometh God's houſe for ever*, in the judgment of all times and perſons; ſo doth a ſolemnity, which ſhould always appear in all the offices thereof, and above all in the Hymns, which appear moſt in and adorn thoſe offices. Behold the compoſitions of ancient † Maſters. What a ſtatelineſs, what a gravity, what a ſtudied majeſty walks thro' their airs? yea their harmony is venerable: inſomuch, that being free from the improper mixtures of levity, thoſe principles of decay, which have buried many modern works in oblivion, theſe remain and return in the courſes of our worſhip, like ſo many ſtanding Services; in this reſembling the ſtanding Service of our Liturgy, theſe being eſtabliſhed by uſage, as that by authority.

2. Let there be avoided alſo too numerous, and as ſome call them, vain repetitions. An objection, which has been often brought but in vain againſt the Service itſelf. Now as in our Liturgy, ſo in ſacred harmony, repetitions if judiciouſly placed, are the excellency of its ſtrength. For ſince the excellency of what

* Cypr. de Orat. Dom. Jerom. in Epheſ. 5.
† Tallis, Bird, &c.

is repeated, (and if not excellent why repeated?) muſt ſtrike the worſhipper with delight, the repetition of it does but double the ſtroke, and ſets it home to the ground of the heart, and pierces all the affections. But it muſt be confeſſed, that there may be tautologies in harmony, as well as in language; which when they happen muſt like the corruption of things excellent, create an offence proportion'd to their excellence.

Theſe things concern the Compoſers for the Choir, or thoſe who preſide as *Maſters of the Song*. As to the Performers employed therein, I muſt remind them, that it would greatly add to the glory of our Cathedral worſhip, if they took care likewiſe to perform their duty with the ſpirit and appearance of devotion. We behold even in Theatres, where men repreſent the actions of others, they are not tolerated, unleſs they make that repreſentation to appear under all the vigour and ſpirit of reality. How can we expect that mankind will be content with leſs in the Temples of the all-ſeeing God, where the perſons employed act no feigned mercenary part for the entertainment of men, but perform their duty to God and as in the ſight of God? Under this ſacred roof, where nothing counterfeit, nothing but realities ſhould enter, will they not

not expect at leaſt the appearance of reality: but eſpecially from all thoſe, who are ſet apart by ordination to the great and unalterable ſervice of miniſtring before the Lord? They will and may well expect from us and you, my Brethren, that in all our miniſtrations, whether of prayer or praiſe, we ſhould perform them with decency and devotion; that in every part and tittle of our office we ſhould behave, as men acting upon conſcience.

Ye ſhould be doubly thankful for the glory, wherewith the Lord has honoured you before the Congregation; that he has enabled you above others of your brethren, by his peculiar gift, to ſing his praiſes and to ſet forth his glory to the delight and edification of his People: and ye ſhould be zealous not to have this gift, which like *David*'s harp may be called your *glory*, to be ſully'd by any perſonal indevotion. Yea ye ſhould be the more zealous by your own demeanour to atone for the indecencies and indiſcretions of ſome who are not your brethren, tho' admitted into the ſame honourable ſervice; and who alas! may ſometimes affect, not to appear ſo, and to ſeem aſhamed of the ſame holy veſtment, not conſidering how great a glory it is to the greateſt that wears it.

2. A ſecond exhortation to you is, that in ſinging ye would be careful to keep up diſtinction, as well as devotion; by this to inſtruct, as by the other not to offend the Church of God.

The primary Rubrick, which grounds and governs all Rubricks in the Chriſtian worſhip is, *Let all things be done to edifying.* In conformity hereto ſpake the Rubrick and Injunction ſo plainly: this directing, "that "in all parts of the Common-prayers a di-"ſtinct ſong be ſo uſed, as that the ſenſe may "be plainly underſtood." The other, that in the Leſſons "a plain tune be uſed after the "manner of diſtinct reading, to this end alſo "that the People may the better hear." But the danger of indiſtinction is moſt obſerved and moſt to be guarded againſt in the Hymns and Anthems, thro' the greater allowance of variety in melody, as well as in the compoſitions. However it is but an inferior tho' neceſſary part of your skill and care, that there be found no confuſion in the parts, unleſs there be preſerved a diſtinction in the voice. For in ſinging melody is called in to be an help to the voice of the ſinger, in conveying the ſenſe of what is ſung, more audibly, more intelligibly, more affectionately. But what if

1 Cor. 14. 26.

it

it conveys not the ſenſe at all, by drowning or diſſolving the very words into ſo many inarticulate ſounds? Know we not, that as this diſtinction by articulation makes the difference between vocal and inſtrumental Muſick; ſo likewiſe it gives the preference to the former above the latter: without which the moſt melodious voice is no other nor better than a pipe, when it *gives an uncertain* undeterminate *ſound*; ſo that no man underſtands what is ſung, any more than *what is piped*. The Injunction of Q. *Eliz.* 49. tho' it allows in Hymns or Songs to be uſed "the beſt ſort of "melody and muſick, that may be conveni-"ently deviſed", adds this regulation, "ha-"ving reſpect that the ſenſe of the Hymn may "be underſtood and perceived.

Finally to cloſe this diſcourſe, much too prolix for this place, yet being upon a ſubject hitherto wanting an explanation, tho' none more deſerving it, I hope the more excuſable, I ſhall diſmiſs you with this exhortation or rather adjuration; that ye who have the honour and happineſs to belong to theſe ſacred Foundations, do above all men or orders of men profeſs and practiſe brotherly union and concord: Conſidering what an obvious but unanſwerable reflexion will be caſt upon you above all others, ſeeing ye profeſs harmo-

ny and practiſe it daily before the altar, if ye ſhall live together with jarring diſpoſitions. Wherefore let your ſacred employment be the emblem of your daily communication. Let that exact concord and correſpondence of ſounds, tho' ſent forth from variety of inſtruments and inequality of voices, without which nothing in harmony can be performed or born with, be tranſcrib'd by you into common life: Let this convince you of the poſſibility, that the like concord may be obſerved among men, tho' formed of various moulds and different diſpoſitions; and alſo of the neceſſity of ſuch a concord, that it muſt be obſerved among men, if any thing of common buſineſs or happineſs is to be carried on in life.

A joyful and pleaſant thing it is for brethren, much more for bodies of brethren, *to dwell together in unity*. This anniverſary teſtimony of your fraternal concord, which muſt meet with the approbation of all good men, doubt ye not but is accepted alſo in the ſight of God, being deſigned to ſo good an end, as the advancement and propagation of Muſick for the ſervice of his holy temple, tho' the abundance of it may overflow to the contentment and ſolace of the Chriſtian life. Our endowed Choirs are the acknowledged fountains of our Muſick, by means whereof

the Injunctions * declare, that " the ſaid " ſcience, as well as the laudable ſervice of it " in Churches hath been had in eſtimation and " preſerved in knowledge.". And they will continue ſo, notwithſtanding the great encouragement given to our theatres for that end; which chuſe as it were in oppoſition or contempt to borrow from foreign theatres, not conſidering that thoſe theatres borrow from their temples. But as theſe endowments are made for an higher end, than the entertainment of men, to wit, the glory of God; ſo will the recompence of thoſe among you, who ſeriouſly promote it, be beyond what men or Princes can give. God grant to us and you, that having always that end in view, we may ſo behave ourſelves in theſe worldly Sanctuaries, that after a ſhort attendance in them we may be admitted into the heavenly Choir, there *to ſing before him that ſitteth on the Throne, and the Lamb, for ever and ever.*

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* 2. Eliz. 49.

FINIS.

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